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himself wrote in high terms of it to Frau von Stein January 2d, 1797 (cf. Jonas *Schiller's Briefe*, 5, 140). In a letter dated June 9th, 1802, he promises Cotta to send 'Die versprochenen Szenen aus Dido. . . . zum Damen Kalender,' and a month later (July 9th) he speaks of sending the whole piece 'worüber wie übereingekommen sind' (cf. Jonas 6, 394 and 403).

Page 240, 'Le soir, dans le salon du bon libraire, on récitait des sonnets: il en composa toute une série, sur le livre de Pétrarque, en l'honneur de la nouvelle Laure' (i. e. Minna Herzlieb). The sonnets are not one organic series, all inspired by his love for Minna Herzlieb and referring to her. This view, though specious and attractive, and though well sustained by Kuno Fischer (*Goethe's Sonettenkranz*, Heidelberg, 1896), is untenable, as has been irrefutably proved (cf. Düntzer *Goethe's Jenaer Sonette*, 1807, *Zfd Ph.* 29, 98, Schipper *Ueber Goethe's Sonette. Pub. Mod. Lang. Assoc. of America*, 4, 275, Pniower, *AfdA.* 24, 179). CAMILLO VON KLENZE.

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*Strassburger Goethevorträge. Zum Besten des für Strassburg geplanten Denkmals des jungen Goethe.* Karl J. Trübner: Strassburg, 1899. Pp. 197.

EVERY age has to formulate the work of the towering geniuses of the past for itself: this volume contains a valuable summing-up, in broad generalizations, and from widely varied points of view, of the permanent contributions which Goethe has made to the world's culture. The authors are distinguished professors in the University of Strassburg, not only Germanists, but leading representatives of philosophy, Greek archæology, physics, and ethics being included.

Happy is the city which possesses an 'inner public,' interested to hear the best thought of its best thinkers upon such a theme—for these seven addresses were held as popular lectures, 'popular,' to be sure, in their charmingly clear, finished, and simple style, lightened by touches of graceful humor, and yet doing their audience the compliment of facing essential questions candidly and with no blinking of real values, pre-

senting the most advanced views in the fields considered. In typographical distinction and general elegance of make-up the volume is one of the best productions of the German printer. Aside from a few obtrusive spaces, and the form *des* for *das* on p. 47, 1. 3, it is hard to see how the externals of the book could be more acceptable.

The first contribution, by Professor Ernst Martin, estimates Goethe's significance in the history of world-literature and cosmopolitan culture. The impetus and elevation which he gave the German language brought German literature into the field of cosmopolitan letters. The *Sorrows of Werther* was the first German work of the 18th century which actually made its way throughout Europe, and even to the Orient. Later, *Götz von Berlichingen* served as a fruitful seed of mediæval romanticism in Great Britain, for Scott opened his literary career with a translation of this work in 1799. The influence of Goethe's earlier works upon the German romantics is by no means to be ignored. The elder Schlegel's intimacy with Madame de Stael had much to do with her writing *L'Allemagne*, which was the first French work to do justice to the classical German authors. Its translations had decided influence in giving foreigners a just conception of German works. With Byron, England came into connection with Goethe. The despair of Werther, Faust, and Tasso was heightened in Byron to the boldest defiance and bitterest scorn. In Italy, Goethe found an admirer in Manzoni. The so-called Romantics in France, especially Victor Hugo, felt most deeply his influence. It is very remarkable how the blunt Scotchman Carlyle was charmed by Goethe's writings, and how his whole career was influenced by them. It was his powerful voice which first achieved the recognition of Goethe in England. Carlyle's life of Schiller showed a wonderful insight into the character and services of the poet, as was cordially admitted by Goethe.

Goethe coined the term 'Weltliteratur' for the sum-total of the literary production of all peoples and for their reciprocal influence. This is to be referred back to Herder, who used the word 'Humanität' in a similar sense, implying the claims of all races to a share in human culture. Goethe found (after the close of the European wars) a striving for a general

'humanity' in the best authors of every nation ; he showed that the Germans had developed a tolerance which especially adapted them to become the propagators of a *Weltliteratur*. He himself took a most active part in translating and adapting foreign works—from France, Italy, the Orient, and even from South American sources.

He had likewise an affectionate appreciation of that literature which had its growth upon the popular soil of Germany—the popular and dialect poetry ; he did more than any other to gain regard for it. His respect for it belongs to what Professor Martin terms the 'social' element of his character. He had intimate fellow-feeling for the lower classes, the poor, the uneducated, those who in that time of sharp class-distinctions were despised and oppressed. He was social, but by no means a Socialist. In a word, he lived near to the heart of humanity as a whole. His personal care and help for the poor, for those in inferior station, his love for children, his interest in the homely dialect of the people, are most significant. The important (perhaps exaggerated) rank of dialect studies in modern Germanic philology is largely to be accounted for as an impulse begun by Goethe.

Wonderful was the power of Goethe's genius to attract and inspire. The poets of 'Sturm und Drang,' Schiller, the Romantics, Uhland, Rückert, Platen, Heine—these all admit his mastery. Like a broad stream he bears a precious freight to the mighty ocean of the world's common literary possession.

We miss in Professor Martin's sketch any mention of the pregnant influence of Goethe upon Emerson, who, in turn, as Lowell said, was one of the few men of genius of his age, especially in his masculine faculty of fecundating other minds.

Professor Rudolf Henning, in the following essay ('Der junge Goethe') sums up the significance of the youthful poet as the rejuvenator of German literature. In Strassburg the 'German' element asserts itself ; the 'return to Nature,' primarily an English influence, is transmitted into the 'Sturm und Drang' movement. Poetry becomes equivalent to real life through the poet's deep personal experiences at Sesenheim. In Strassburg Goethe reaches the consciousness of his

poetic power and individuality. He brings the poetry of sublimity to its highest point. Nature and truth become fully established as permanent elements of German poetry. In *Götz* is shown the essential soundness of the popular German heart. Its coarse and evil elements are really perversions of what is good. Goethe is of immense value for the literature of to-day. As the Romantic school emancipated itself from formless excess only when it began to go back to Goethe, so must the most modern movement do the same; ancient ideas have gone, but Goethe's youth is perennial.

Eugen Joseph's study of 'Goethe and Lili' is a *Rettung* of a noble and womanly character from the traditional accusation of frivolity and coquetry, a charge which is an insult to Goethe's deep love for her. For his purpose Joseph makes use of materials preserved from the time of Lili's married life in Alsace, where her husband was at one time mayor of Strassburg. She was an excellent mother, the faithful confidante of her sons. Goethe's severing of relations with Lili Schöne-mann was a voluntary, painful resignation on his part, in order to be true to himself and his own mission. Her fate is the same as Friederike's. The connection with her had brought him into a distracting *milieu*—a civic life, as opposed to an artistic one. The influence of this very deep and decisive experience is clearly noticeable in *Erwin und Elmire*, in *Stella*, and in *Claudine*. It is potent in all of Goethe's later work. In *Dichtung und Wahrheit* he has possibly interwoven an appreciative estimate based upon his knowledge of her later life. Her character was lovable, gentle, earnest, thoughtful, and true. For her part, she confessed that she 'owed her moral existence to him.' It was his influence that taught her the secret of happiness through resignation, and brought her to accept with gratitude the trials and tests of life.

Professor Wilhelm Windelband, the eminent philosopher, contributes an important study of Goethe's philosophy, in which he pays a high tribute to Goethe's importance in the regeneration of German life and thought. Goethe still belongs to every field of investigation; he is in himself a problem for philosophy to formulate. A satisfactory system of æsthetics can be deduced from him alone. He also constructed a sort of *philosophie irresponsable*; he took ground upon

important questions relating to the theory of knowledge, ethics, jurisprudence, æsthetics, metaphysics, and the philosophy of religion. Goethe exhibits an incomparable individuality, related in countless ways to the universe. He offers some solution to the problem of man's place in creation. The demand of the 'Stürmer und Dränger' for individual freedom was opposed in Goethe by a powerful religious feeling. He felt himself shut in and determined by the eternal, the unknown and unknowable, a higher, purer power, to which the soul strives to surrender itself freely and gladly. Mighty dæmonic forces are everywhere at work ; to adjust one's self to these is piety. There must be a liberation from the feverish eagerness to know all, to enjoy all, to comprehend all in one's self—this is the practical philosophy which Goethe preached most insistently. Culture is voluntary limitation ; man's destiny is only in his calling ; he must come to know the actual world, and find through action his special place of usefulness. The æsthetic ideal yields to the practical, as in the case of Faust ; the realm of thought and of form is succeeded by the realm of labor and accomplishment ; this is the progress of the individual, as it has been that of the German nation. All in all, Goethe's principle consists in the consciousness of an active individual existence, as a destined part of the harmonious total of existence.

Professor Michaelis reviews authoritatively Goethe's relation to classical antiquity. The Greeks were the serene guides of his maturer years. His enthusiasm for Greek art was the secret of the charm which Italy exerted upon him. In this art he found noblest simplicity and quiet greatness ; its important principle was the significant, and the highest result of a successful treatment was the beautiful. After Schiller's death came the period of his love for the antique-symbolical and the contemplative ; for a while this current was diverted by his interest in mediæval German and Oriental art. In 1817 his appreciation of the Parthenon marbles rises to a supreme height of enthusiasm. Goethe's final word gives to Homer and Phidias the highest place in literature and art. Until his death he held an unbounded admiration for the Greek authors. He was the transmitter of Winckelmann's services to the modern generation of scientific archæol-

ogists. He felt, acted, and thought like a Greek, for to him the Greeks seemed the most natural of beings; their art showed the full union of form and content; it developed as necessarily as does a plant from the germ. They drew from a full source, acting as entire beings, and not partially or in a divided way, and in these qualities consists also Goethe's 'antique nature.'

Perhaps the most original of the studies is that by Jacob Stilling, who discusses Goethe's theory of color. Goethe recognized the fact that color-perception is transcendental, and properly regarded color as a part of our capacity for sensations, and the physical conditions merely as external occasion. Classen undertook to defend the poet's theory of color, but the real merit of Goethe's work remains to be appreciated. There is much dross mixed with the precious metal, but his opponents have seen only the dross. He discussed color from a physiological, physical, and psychological standpoint. The physical treatment, to be sure, is of little value, though Goethe made his experiments carefully, and described them clearly, as Helmholtz himself admitted. The physiological treatment contains precisely the foundation of the most modern views; according to Helmholtz, a more exact knowledge of the excitements of the eye is due to Goethe's studies in this subject. The psychological treatment (which has practically remained without a rival until the present) will endure as a model for all future attempts in this direction. To have discovered the important law of antagonistic colors is, and will remain, an incontestable service of Goethe's; in all fairness it ought to be named 'Goethe's law.' Goethe was also one of the first to discuss color-blindness. His treatment of pathological color-sensations show his great gifts as a scientific observer.

In the theory of colors the chief subject of study is the sensation and its laws, and it must always be recognized as Goethe's undisputed service to have first recognized and investigated the subject. The psychological question is a matter to be grasped by intuitive perception, and only by a great artistic genius, whose immediate results other men can merely test by sensuous experience. Goethe's laws as to the purely æsthetic effects of color have laid down those lines which art must forever follow.

In the last essay Professor Theobald Ziegler treats of Faust. The three humanistic tendencies of the 16th century were the will to know, the will to be powerful, and the will to enjoy existence in full. The eighteenth century is allied to the sixteenth, but it no longer believes in magic; the seeking after worldly knowledge is no longer a sin. Was the struggling, striving soul of Faust upon the right or the wrong road? Goethe's first fragment left the question unanswered. The Italian journey and the friendship with Schiller clarified and settled Goethe's views of life. In 1808, although the drama is not complete, the author knows its trend: the Lord will win, and Mephistophiles is to be baffled. Goethe himself has gone through all of Faust's conflicts. The devil really acts as a beneficent pedagogue. He seeks to draw Faust from his idealism, but really heals him of a morbid idealism, compels him to admit his own limitations, and to accommodate himself to the bounds of human existence. The devil, however, does not really understand the idealist; he is, in fact, still the mediæval 'stupid devil.' The essence of the drama, revealed chiefly in the first part, is a confession of a firm belief in idealism, in reason, and in the highest powers of man; in the lowering effect of enjoyment, and in the essential truth of the words:

Nur der verdient sich Freiheit wie das Leben,  
Der täglich sie erobern muss.

These seven fresh and suggestive studies, which appear in so accessible a form, are worthy of wide notice, and will surely prove useful to American students.

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